



Compositions célèbres pour 2 Pianos à 8 mains.

Arrangements par Burchard, Horn, Jansen, Wrede etc.

| | Mark |
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| Beethoven, L. v., Marcia funebre aus Op. 26 (Burchard) | 2.50 |
| — Scherzo aus der Sinfonie No. 7, Op. 92 (Gleich) | 4.— |
| — Scherzo aus der Sinfonie No. 9, Op. 125 (Lessmann) | 4.50 |
| — Siegesmarsch aus: König Stephan (Burchard) | 2.50 |
| — Ouverturen: Egmont (Lessmann) | 4.— |
| Fidelio (Lessmann) | 4.— |
| Berlioz, H., Ouverture: Le Carnaval romain (Jansen) | 6.— |
| Boieldieu, A., Ouverturen: | |
| Der Calif von Bagdad (Jansen) | 4.— |
| Die weisse Dame (Jansen) | 4.50 |
| Cherubini, L., Ouverture: Der Wasserträger (Burchard) | 4.— |
| Dvořák, A., Finale aus der Suite, Op. 39 (Wrede) | 6.— |
| Gluck, C. W. v., Ouverture: Iphigenie in Aulis (Jansen) | 4.— |
| Graben-Hoffmann, 500 000 Teufel-Polonaise, Op. 32 (Burchard) | 3.— |
| Herold, F., Ouverture: Zampa (Burchard) | 4.50 |
| Hollaender, Al., Berühmter Marsch, Op. 39 No. 1 | 3.— |
| — Polonaise, Op. 45 No. 3 | 4.— |
| Kontski, A. de, Le Réveil du lion. Caprice héroïque, Op. 115 (Horn) | 5.— |
| Kücken, Fr., Festpolonaise, Op. 72 (Jansen) | 3.— |
| Liszt, Fr., Vom Fels zum Meer. Deutscher Siegesmarsch (Lessmann) | 4.— |
| — Rakoczy-Marsch (Horn) | 4.— |
| — Ungarischer Marsch (Marche hongroise) No. 2 (Horn) | 4.— |
| Mendelssohn-Bartholdy, F., Sinfonie No. 1 (C moll), Op. 11 (Jansen) | 12.— |
| — Hochzeitsmarsch aus dem Sommernachtstraum (Jansen) | 2.50 |
| — Kriegsmarsch der Priester aus: Athalia (Jansen) | 2.50 |
| — Ouverturen: Antigone (Jansen) | 3.— |
| Die Hebriden (Jansen) | 6.— |
| Ruy Blas (Jansen) | 6.— |
| Ein Sommernachtstraum (Jansen) | 6.— |
| Meyer, L. de, Grande Marche triomphale d'Isly, Op. 30 (Jansen) | 4.— |
| Meyerbeer, G., Fackeltanz No. 3 (B dur) (Wrede) | 4.50 |
| — Krönungsmarsch aus dem Prophet (Wrede) | 3.— |
| — Valse infernale aus: Robert der Teufel (Jansen) | 2.50 |
| — Grosse Polonaise aus: Struensee (Jansen) | 4.— |
| — Ouverturen: Der Nordstern (Horn) | 5.50 |
| Robert der Teufel (Jansen) | 5.— |
| Struensee (Horn) | 5.50 |

| | Mark |
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| Milde, L., Grand Galop de concert, Op. 10 | 5.— |
| — Grande Marche triomphale, Op. 16 | 6.— |
| Mozart, W. A., Sextett aus: Don Juan (Burchard) | 4.— |
| Rossini, G., Ouverture: Wilhelm Tell (Wrede) | 5.— |
| Schubert, Fr., Ouverture: Rosamunde (Jansen) | 6.— |
| — Divertissement en forme d'une marche brillante, Op. 63 (Jansen) | 6.— |
| — Forellen-Quintett, Op. 114 (Burchard) | 14.— |
| Schumann, R., Marsch, Op. 76 No. 4 (Brissler) | 2.50 |
| Spohr, L., Die Weihe der Töne, Op. 86 (Jansen) | 14.— |
| — Kriegsmarsch aus: Die Weihe der Töne | 2.— |
| — Waffentanz aus: Jessonda (Jansen) | 3.— |
| Spontini, G., Borussia-Hymne (Brissler) | 2.50 |
| — Ballet und Chöre aus: Ferdinand Cortez (Burchard) | 3.50 |
| — Ouverture: Olympia (Ficker) | 5.50 |
| — Grosser Sieges- und Festmarsch (Brissler) | 3.— |
| Weber, C. M. v., Aufforderung zum Tanz, Op. 65 (Horn) | 4.— |
| — Polacca brillante, Op. 72 (Jansen) | 3.50 |
| — I. Finale aus: Euryanthe (Jansen) | 4.50 |
| — Hochzeitsmarsch aus: Euryanthe (Burchard) | 2.— |
| — Finale aus: Freischütz (Jansen) | 4.50 |
| — Marsch aus: Oberon (Burchard) | 2.50 |
| — Ouverturen: Beherrscher der Geister (Jansen) | 4.— |
| Euryanthe (Horn) | 4.50 |
| Freischütz (Schmidt) | 4.— |
| Jubelouverture (Schmidt) | 4.— |
| Oberon (Wrede) | 4.— |
| Preciosa (Schmidt) | 4.— |

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Wien. Carl Haslinger, q^{dm} Tobias.



Aufforderung zum Tanz.

(Invitation à la Danse)

PIANO II.

Secondo.

C. M. v. Weber, Op. 65.

Arrang. v. Aug. Horn.

Moderato.

Piano I.

The musical score for Piano II, Secondo, is written in 3/4 time and B-flat major. It begins with a **Moderato** tempo marking. The first system shows the right hand playing a melody with slurs and accents, while the left hand provides a bass line. Dynamics include *p* (piano) and *ff* (fortissimo). The second system continues the melody, with a *ritard.* (ritardando) marking at the end. The third system introduces a new melody in the right hand, marked *Allegro vivace*. The fourth system features a *molto dolce* (very sweet) section. The fifth system includes first and second endings. The sixth system has a *ff* marking and a first ending. The seventh system concludes with a *ff* marking and a first ending. The score is marked with *Ped.* (pedal) and *** (crescendo) symbols.

481880
Aufforderung zum Tanz.

3

(Invitation à la Danse)

PIANO II.

Primo.

C. M. v. Weber, Op. 65.

Arrang. v. Aug. Horn.

Moderato.

Piano I.

p

espress.

tr.

ritard.

Allegro vivace.

ff

molto dolce

1. *2.*

scherzando

8

1 *p*

3 *Secondo.* *1*

p *1* *fp* *p* *1* *3*

sf

PIANO II.
Secondo.

wiegend

ff *p*

cresc. *dim.*

espressivo 4 4 *p*

cresc. *p* 4

Piano I *wiegend* *p*

cresc.

ff *Red.* * *Red.* *

S. 4656

Primo.

ff *p* *wiegend*

cresc.

dim. 4 4

p *cresc.* *dim.* *p*

Piano I *wiegend* 4 *p*

cresc. *ff appassionato*

PIANO II.
Secondo.

Vivace.

ff

4 ff

fp

dolce

cresc. -

ff decresc. - ritard. un pochetto

PIANO II.

7

Primo.

Vivace.

ff > > >

ff > > >

> > *fp* 1

8 2 *cresc.*

8

8 *ff* *ritard un pochetto* *decresc.*

PIANO II.

Secondo.

Piano I.

Piano I Secondo.

pp 3 *ff*

sf *sf* *sf* *sf*

decresc. *poco a poco* *p*

ff *ff*

molto dolce

4 *p* 2

PIANO II. Primo.

9

Piano I.

4

ff

sf

sf

sf

sf

decresc.

poco

a poco

p

ff

ff

molto dolce

scherzando

2

p

Piano I.

8

2

1

1

1

PIANO II.
Secondo.

PIANO II.
Primo.

11

2

1 poco a poco cresc.

f

5 ff

1

Moderato.

3 f 3 p 4

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